



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ALEXANDER A. MCKAY

ALEXANDER A. MCKAY, a life member of the Art Institute, died in New York, November 10, 1914. Mr. McKay's will left \$100,000 for the maintenance and enlargement of

the Munger Collection of Paintings. Mr. McKay was born March 15, 1852, at Waukegan, Illinois. He came to Chicago about 1870 and remained here until 1898, after which he lived either abroad or in New York. Mr. McKay continued, however, to regard Chicago as his home and always retained his membership in various Chicago clubs. Albert A. Munger was his uncle, and from 1890 until Mr. Munger's death in 1898 Mr. McKay managed Mr. Munger's office and attended to his financial interests. Mr. McKay and his brother George A. McKay were the residuary legatees of Mr. Munger's estate. Hence the personal connection which prompted Mr. McKay's specification as to the purpose for which his bequest to the Art Institute should be used.

The Munger Collection of Paintings was placed on exhibition at the Art Institute in 1890 and remained here as a loan until 1898, when, with additions, it became the property of the Institute by bequest. The collection is hung in Gallery 40, which was fitted especially for it with a mosaic floor, marble wainscoting and steel ceiling. Mr. McKay was pleased with the installation and care given to the collection and by his bequest has provided for its future maintenance and increase.

FRIENDS OF AMERICAN ART

THE Friends of American Art are now in the fifth year of their organization; and including the very recent purchase of George Bellows' "Love of Winter," they have added to

the collections of the Museum fifty-seven paintings and three pieces of sculpture, besides giving to the Print Department about forty etchings and lithographs. The paintings, with the exception of one or two which have been sent to other exhibitions, are now hung together in Gallery 30.

Four of the paintings most recently acquired and the sculpture group by Paulanship were purchased from the Annual Exhibition of American Art. They are illustrated in this BULLETIN.

The bronze group by Manship, "Indian and pronghorn antelope," is one of the most interesting acquisitions. Mr. Manship has a very individual style, showing careful thought as well as delightful fancy. He conventionalizes draperies, hair, and such details as lend themselves to this treatment, in a fashion that is reminiscent of Greek archaic sculpture. His modeling is very careful and the finished work presents a complete design, quite the antithesis of the modern impressionistic sketch.

"Building the coffer-dam," by W. Elmer Schofield, is a powerful work by one of our most distinguished painters of the American landscape. It is a very large canvas painted with the vigorous brush and feeling for design characteristic of Mr. Schofield.



ALEXANDER A. MCKAY